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*Can. Lacroix, J. B.* 711  
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*Pam* GENERAL AND USEFUL

INSTRUCTIONS  
ON  
PRACTICAL PAINTING

DRAWING, WALL PAPERING, TINTING,  
Whitewashing, Stamps to Print for Braiding, &c.

BY  
PROF. LACROIX.

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AUGUST, 1870.

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**J. B. LACROIX,**

*In the Office of the Minister of Agriculture.*

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# PREFACE.



HAVE much pleasure in laying before the public a manuscript, which is certainly the only manuscript of that kind, on painting, as also on the preparation and purification of Colors. It is a book of receipts rather than a treatise. In olden times, the domestic habits and accommodations of the people were rude in the extreme. They would build castles, the walls of which were lofty and substantial, the openings few and narrow, giving them thereby but little relish for elegancies and comforts of domestic life. The domestic accommodations were in accordance with the edifices. Such state of society, it may be readily supposed, afforded small scope for development of the Arts, and could not remain without improving, and, in fact, it has gradually improved.

The magnificent buildings which were erected during the twelfth and thirteenth centuries, gave an additional impulse to the study of painting. The improvement in the civil condition of the people followed, if it did not keep pace with the advancement of the Arts; but towards the latter end of this century a sensible refinement took place, and the amelioration of the manners and habits of the people was decidedly favourable to the development of the different Arts, especially the Art of Painting, which, consequently, made some progress.

Having thus taken a cursory view of the state of society and the Arts during the middle ages, it would not be uninteresting to treat more particularly of all the advantages deriving from the



knowledge of the Art of Painting, and of its technical and practical processes, in order to render the various practical directions more available and interesting to the people wishing to learn them. But, as I never intended to make a treatise on the Art of Painting, and do more than hint at a few of the most prominent points embraced under this general subject, I think I have already attained the object which I had in view.

Every human life has its purpose, as everything in nature has its uses. Within our heart lives a consciousness that, in the duties of life, everyone must answer for himself, and not another. This very consciousness is the key-note of existence, lending to life its charms, and to society its surest safeguards. I desire to accept it as the basis of a few suggestions, which I think not out of place in this connection.

To become suddenly an artist is the passion of the age. Very few young men, before fairly starting in life, have any decided predilection for a special calling, for want of having frequent opportunities of learning a trade, in all its branches, at a small expense of money and time.

I am now offering to the public in general a good opportunity and a fair chance of learning how to save their money, by doing themselves their own domestic works in painting, wall-papering, lettering, gilding, stamps to print for braiding, &c. Above all, young men, never be idle. There is nothing so hopeful of future success as present employment. There is always something to do for willing hands—and no class of persons have less favor from right-thinking men than those who are and who remain willingly out of employment. Now, the proper course for you to adopt, in order to make yourself useful to the community at large, and to you in particular—in your own domestic life—is to take a few lessons from Professor Lacroix on the Art of Painting and its process, tinting wall papering, stamping for braiding, &c., &c.

I would also call the attention of carriage makers, furniture dealers, farmers, *themselves*, or some of their family, and I strongly invite them to come and take lessons from me on the above mentioned several matters, as it would be most profitable to them. There must be at least one in every family disposed and able to learn from me, in a few lessons, how to render themselves useful in the way of doing their own paint work.

For gentlemen who have all kinds of paint work to be done, this book or pamphlet, which contains a great deal of general information and recipes, will guide them as to the most proper and economical way it should be done. It will also be as useful and instructive to the rich as to the poor—inasmuch as it will equally enable them to judge by themselves of the work done for them. Be in earnest. Whatever is worthy of your attention at all is entitled to your best energies of thought and action. Do not place a false estimate upon yourself—seek to rise upon your own merits. Come one, come all, to hear the lessons and instructions given by Prof. Lacroix, who will learn you, at a very small expense of money and time, how to save your money—and to you young men how to secure yourselves prosperity and success in the future. I know it is difficult to please everybody. It is almost impossible. Nevertheless, I am sure of giving satisfaction to everyone attending my lessons, which will be a profit of \$200.00 for \$1.00.

Under the following headings are given information which is of great importance and utility to the reader. They tend to show how or in what order paint and varnish brushes have to be kept; how outside and inside paintings have to be proceeded with; how the whitewashing, tinting and coloring, as well as the mixture of paints are done, &c., &c.



## Paint Brushes.

**P**AIN'T brushes must be bridled or bounded with yellow or factory cotton instead of twine; it will save them from running and will make them wear out square. They must always be kept in cold water up to the bridling; washed clean with soap suds, and wiped till very dry.

## Outside Painting.

**I**T should be done with raw or boiled linseed oil, for durability and cheapness, for it does not soak in the wood, but remains on the surface. No turpentine ought to be used except for inside painting where whiteness is desirable.

Size ought to be used in preference to any other material for outside painting of old buildings before any coat of paint is given; it is made with glue of more or less value, appropriate to the kind of work to be done.

First coat of paint ought not to be thick, and work very freely, in order to prevent it from blistering and shelling out. It must not be applied under the influence of a hot sun.

Second coat of paint—on good lumber—no knots—must be thick enough to cover the first coat and the lumber entirely. The interval between the application of the second on the first, and of the third on the second coat, must be long enough to allow the different coats of paint to become hard enough so as to stand the rubbing of sand paper before any other application shall be made.

Third coat of paint must be strong and thick, but work freely, in order that it should cover all faults, whether in the lumber or elsewhere.

Before priming or the first coat is done, the knots have to be destroyed or made to disappear by pure shellac—the making and

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usefulness of which I shall make you acquainted with during the course of my lessons.

### Inside Work—Plain Work.

**P**PRIMING, or first coat, should be done with very little turpentine. For the second coat, more turpentine must be used

At the third coat, for flat work, pure turpentine should be used; however, it depends altogether upon the fancies, caprices or pecuniary means of the parties ordering the work.

Flat work for finished rooms or parlors, should be all turpentine; and the more oil used for durability, to bear or stand washing or scrubbing, will stand the better; the colors will keep better for a certain time if all turpentine, when only one or two coats, instead of three coats, as above-mentioned.

Inside walls ought to be sized, and the thickness of the size must be so as to be suitable to the coldness or heat of the wall. On plastered walls, before painting in oil, each coat should be sand papered and well dusted before the application of the next coat.

### Whitewashing.

**H**OT ceilings must be washed and sized in the first place. Whitewashing should be made with alum, white glue, white soap and whitening in such proportions as may be required. Cold ceilings should be done with whitening and water.

### Coloring and Tinting.

**C**OLORING and Tinting must be done with the same materials, prepared in the same proportion as whitewashing on hot ceilings, and by adding a certain quantity of coloring to suit the party.

## Freestone Painting

THE object of this painting is to give a smooth and uniform appearance to the surface of the stone, and to protect it from the action of the weather.

## Wall Papering

THE object of this papering is to give a smooth and uniform appearance to the surface of the wall, and to protect it from the action of the weather.

I am satisfied that a new system of this papering will be found to be a great improvement on the old one, and will be found to be a great improvement on the old one.

## Imitation of Graining

THE object of this graining is to give a smooth and uniform appearance to the surface of the wood, and to protect it from the action of the weather.

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## Frescoe Painting.

**W**ITH regard to frescoe painting, I should deem it more advisable to leave it open to verbal explanations, together with illustrations at the time of giving my lessons.

## Wall Papering.

**I**N the first place, a board must be prepared according to the size of the paper which is to be pasted. The head of the paper must be cut in such a manner as to have the flowers or designs to correspond with each other.

I am satisfied that a few lessons on this matter will be sufficient to enable anyone to apply the paper on the wall in the proper way for their own domestic use, without requiring the vices of a man of the trade, at a high expense.

## Imitation or Graining.

**LIGHT OAK.**—Ground for light oak must be made with white, chrome yellow and vermillion. Color for graining must be made with whitening, raw sienna and burnt umber.

**RED AND BLACK OAK.**—There is but little difference between them and the light oak. With regard to the materials used for ground and graining, Prof. Lacroix will make them known during his lessons.

**SATIN WOOD.**—Graining: white and chrome yellow. Graining color: raw sienna.

**BIRDS' EYE MAPLE AND SOFT MAPLE.**—Ground and graining: the same material as satin wood, only lighter on shade.

**BLACK WALNUT.**—Ground: white, red and yellow. Graining: burnt umber shading, burnt umber and Vandyke brown.

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ROSEWOOD, (1st quality.) Ground: vermillion. Graining: drop black. (2nd quality.) Ground: vermillion and yellow. Graining: refined lamp black.

MAHOGANY.—Ground: rose color, made with white and red. Graining: burnt sienna.

For the graining of different other woods, if requested, I will give full and particular explanations; as also on stone and marble paintings, which are composed of quite a variety and which number from ten to fifteen kinds.



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*RECEIPTS OR RECIPES*  
FOR  
**MIXING AND COLORING PAINTS.**

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**LILAC.**—For a first-class work, it must be made with carmine anti-marine blue and white ; and for inferior work, it is made with white, rose pink and common blue.

**RICH DRAB** is made with yellow, red-burnt umber, blue or raw umber—giving each of them a splendid but different shade.

**GOLD COLOR** is made with white lead, chrome yellow and vermillion.

**BUFF** is made with white lead, chrome or orange yellow, and red.

**MAUVE OR LAVENDER**, with white lead, blue and red.

**PEA-GREEN**, with white lead and Paris green.

**BOTTLE-GREEN**, with Naples deep yellow and Prussian blue ; and by adding black, we can obtain a darker bottle-green.

**VIOLET COLOR.**—White lead, vermillion, blue and very little black.

**BROWN.**—Burnt umber or vermillion and lamp black.

**LEAD COLOR.**—White lead and lamp black.

**SKY BLUE.**—White lead with Prussian blue.





**BRICK LEAD.**—Yellow ochre, red lead and a small quantity of white lead.

**PEACH COLOR.**—White lead, with either vermillion, Indian red, purple brown or burnt stone ochre.

**ORANGE COLOR.**—Orange lead or chrome yellow and vermillion.

**LEMON OR CANARY COLOR.**—White lead with chrome yellow.

**CREAM COLOR.**—Yellow ochre and more white lead than for buff.

**PEARL GREY.**—White lead with black and a little Prussian blue.

**GREYSTONE COLOR.**—White lead and a little lamp black.

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### Carriage Paintings.

**T**HE two first coats are of slate or steel color, made with white and black. Putty has to be used after the application of the two coats of grey; that kind of putty is made of whitening and boiled oil. Another hard kind of putty may be used, if sufficient time is not allowed to use the first kind, which hard putty is made with the same material as the rough stuff; but it has to be made thick enough to be putty. Rough stuff is made of powdered white lead, yellow ochre, Japan dryer or varnished turpentine. Give time for each coat of paint to dry well, and add three coats of rough stuff or composition to the above-mentioned two coats of grey; give time for your composition to dry hard and then polish it with pumice stone, *in stone*, and be careful not to attain the wood.

Now a light coat of slate color, with half oil and half turpentine, should be given, so as to enable you to see all the flaws, and if more putty were again required, it could be more properly applied; and then two or three coats of colors have to be given, according to the body of colors.

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After the colors are applied, we apply a coat of good polishing varnish, which, when dry, must be polished or rubbed with ground pumice stone, with cloth, without cutting colors. Afterwards we draw a good strapping, according to taste or to suit fancy, and then follows the application of labels, which application is done with cement or varnish,—at all events I will give explanations with reference to it. But to complete the work, and in order to give it a good and durable lustre, we apply one or two coats of good wearing body varnish.

### Furniture Polish, called Dull Polish.

**W**E begin the furniture polishing with one or two coats of raw oil according to quality of furniture.

There is a certain composition applied on those two coats of raw oil, used to fill up the pores of the wood, which composition I shall initiate you with, as to its preparation, and materials used to prepare it.

After the application of that composition, five or six coats of shellac polish are to be applied, and each coat should be polished with a hair cloth.

For inferior furniture, less number of coats are given, finishing with raw oil and cloth.

### Furniture Polish, called Shining Polish.

**F**IRST of all, one or two coats of raw oil, according to quality of furniture, then three coats of shellac varnish, rubbing at each coat with hair cloth; next, two or three coats of No. 1 fluing varnish, which must be polished with fine ground pumice stone mixed with water, and then polish it with rotten-stone and raw oil for finishing, so as to bring out the fine gloss.

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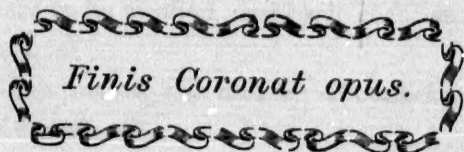
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## GENERAL NOTES.

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Under this heading, reader, I wish you to observe that there are several other processes for painting, mixing paints, preparing, purifying and coloring them ; as also there are several other matters, such as stamping for braiding, lettering, sign painting, graining, drawing, decorating in oil and on paper, gilding on glass, embroidery, &c., &c, on which I cannot give you satisfactory and effective explanations by way of writing, manuscript or pamphlet ; it is only by verbal explanations, with illustrations, that I should be sure of a success.

*Finis Coronat opus.*

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